



Knight Letter
LIV

LESLIE ALLEN '97

continued from back cover

ing a "ton" of research, and shared the manuscript of the results with us. Her premise: while Charles Lutwidge Dodgson was at Oxford, he interacted with the Neo-Platonists and this especially shows in the *Sylvie and Bruno* books.

Dodgson came from a family background that was moderately High Church. However, at Oxford he came into contact with Bishop Wilberforce and Theosophy, a philosophy which postulates the oneness of the human soul with the universal soul. That Dodgson was active in the Ashmolean Society and the Theosophical Society was evident in his personal library, which also included materials on Gnostic mysticism.

These movements were a reaction to the cold philosophy of empiricism, and gradually mutated to spiritualism. A soul will establish a "gnosis" or union with Christ. Dodgson had always been repelled by ritualism as opposed to the doctrine of love. He was also repelled by the doctrine of eternal damnation. Thus he stepped into the unitary philosophy that all things are connected by God's love.

In *Sylvie and Bruno*, Dodgson tried to explain this both to himself and about himself. One can trace the unitary philosophy from Elias Ashmole [17th century British alchemist, author of *The Way of Bliss* and founder of Oxford's Ashmolean Museum], wherein one can contact reality in a region of pure truth. Materialists, said Prof. Ackerman-Ballou, cannot approach this. Dodgson shared this concern about limiting his vision to material things. The fairy duet in the book demonstrates this philosophy, as well as the narrator's disquisition on the church service as an end in itself.

The character of Sylvie shows in her song, "For I think it is love...." It was an older and more spiritually evolved Dodgson who wrote *Sylvie and Bruno* as opposed to the *Alice* books. Love is now the centerpiece of his spirituality. The narrator quotes Plotinus, a founder of mystic thought. The medium of beauty, universal intelligence, and the universal soul overshadows us and the essence of immortality is beauty itself.

Professor Ackermann-Ballou ended her talk by pointing out that *Through the Looking Glass* is the foundation in Dodgson's writings for the expression of these beliefs, and *Sylvie and Bruno* was the house he built upon it.

The next order of business was the election of officers for the coming two year term. The slate offered was as

follows: President Joel Birenbaum; Vice President Stephanie Stoffel; Secretary Ellie Luchinsky; Treasurer Francine Abeles; and Board Members Donald Rackin and Kathleen Rossman. There were no nominations from the floor and the slate passed.

In other news, Katsuko Kasai, Anne Clark Amor, and Sarah Stanfield are beginning a project to restore the graves of Dodgson's siblings, Edward and five sisters. They will raise money by selling tapes of readings. Where and how to order them will be in a subsequent *Knight Letter*.

Joel announced that the next meeting will be at New York University on April 19, 1997. It will coincide with the ABA book fair, and will honor Martin Gardner. At the end of October, 1997, we will meet at St. Johns University in Collegeville, Minnesota, which will coincide with the first "Conference on Creativity". This will be the beginning of the centennial commemoration of Dodgson's death.

The next speaker was Professor George P. Landow of Brown University, talking about the Victorian Website he has sponsored and the glories of hypertext. His background includes a Master's degree from both Princeton and Brandeis, and a doctorate from Princeton.

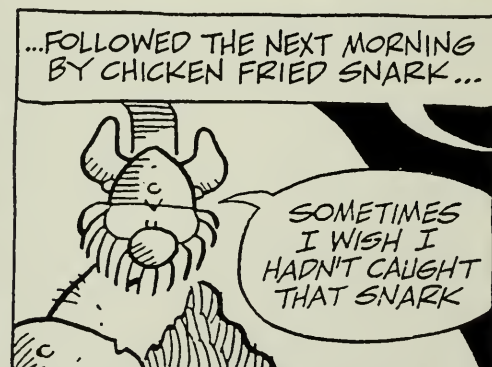
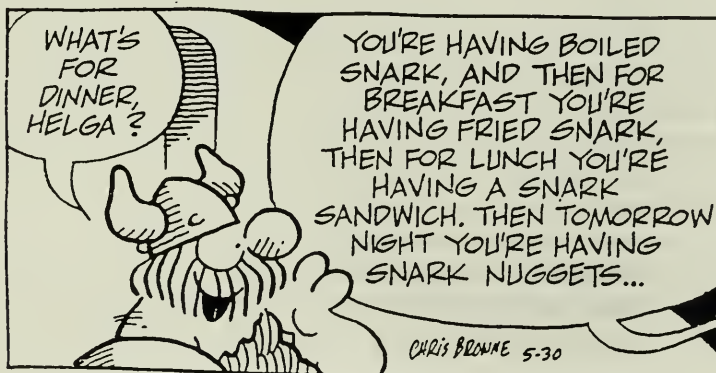
The thrust of his talk concentrated on the difference between fixed text, that is the printed word, and hypertext. A thousand years ago, he reminded us, students learned by taking dictation of ideas and texts in school. The way things were thus taken down were difficult to read. There were not even spaces between words until about 1000 A.D. It was believed that students should not be allowed to read to themselves, as they could get into trouble. When the printed word became available, educators worried that education would die.

Professor Landow emphasized that computing is not an alien technology. The most dangerous technology is language written down. It is a case of loss and gain. Texts, when printed, are "dead", unchanging, and the memories of people who depend on reading them become weaker. Chaucer was distorted by being printed. Also, printed books were considered ugly. Books could decay, were copied over and accidentally changed, in a sort of "scribal drift".

It was a new idea to disburse as many books as possible. The world of modern scholarship depends upon a uniform text.

In the electronic world of "Cyberspace" and the

Hägar the Horrible by Chris Browne



FOR MARK - "FOR THE SNARK WAS A BOOJUM, YOU SEE!" Best - Chris Browne

World Wide Web, we have to work with the network text in that we can all add something. This has changed the concept of authorship. There is now a fluid notion of what an author is. Writing is an exotic and exciting achievement, and electronic writing through codes is fundamentally different from the past. It is there, but not there.

With the electronic book we sacrifice physical pleasure, such as curling up with a good edition. However, the electronic book has a very practical use. For example, the instruction manual for a 747 jet weighs more than the jet itself. Having the book on-line saves space, time, and the aggravation of updates. With the electronic book, we have lost the concept of the origin of materials. We can no longer, for instance, trust photographs. Art can lose its uniqueness. The electronic book can be duplicated infinitely and sent anywhere instantly.

Prof. Landow showed a student's term paper, which was published on the Internet. Here the text can include sound and motion. Since it is digitized, it can become hypertext. The reader can look at footnotes, consult other books, and otherwise participate in the term paper, without leaving her chair.

He then gave a brief history of hypertext multisequential writing, which, he pointed out, is becoming more like medieval writing, where the visual is also a part of the text.

We all then jumped into Cyberspace for a tour of the Victorian Web (<http://www.stg.brown.edu/projects/hypertext/landow/victov.html>). Professor Landow ended by inviting contributions to his web site. Instructions are on the site. [*You were expecting a printed copy, maybe?*]

A Yiddish Jabberwocky

[*August's inquiry about Yiddish translations of Carroll material led me to contact my godfather, Professor Leonard Wolf, a respected Yiddish poet and translator. Although there are no known projects to translate the Alice books (aside from the young student mentioned in KL 51), he did find this translation of "Jabberwocky" by Rafael Finkel of Lexington, Kentucky (raphael@cs.uky.edu). It is posted in its Hebrew characters at <http://www.cs.uky.edu/~raphael/yiddish/jabber.html> and reproduced with his kind permission in both scripts.*]

Der yomervokh
Levi karol
ibergezetst: Refoyl finkl
s'iz brilik geven. di shlikhtinke toves
hobn gevirt un gevimlt in vobn.
gants mimzish geven di borogoves;
di mome-ret hot oysgegrob'n.
— dokh hit zikh farn yomervokh!
tsey'n vos zey khap'n; kreln-shpits!
farn yubyub foygl hit zikh;
vaykht fun froymdikn bandershpnits!

er nemt in hand dem vorpler kling
dem soyne hot er lang gezukht.
gerut arum an eyts-tumtum,
fartrakht, hot es gedukht.
beys shteyt er in gedankn oyf,
der yomervokh, mit fayer-oygn,
mit vifek kumt durkh tulgikn vald,
geburbt beys gefloygn.
eyns, tsvey! eyns tsvey! mit vey, mit vey,
der vorpler shverd makht shnoker-shnik.
er shekht im op, un mit zayn kop
gelompik geyt tsurik.
— geteyt hostu dem yomervokh?
nem mikh arum, mayn beymish kind.
o yontef groys! khalayn, khaloys,
er tshortlt un er zingt.
s'iz brilik geven. di shlikhtinke toves
hobn gevirt un gevimlt in vobn.
gants mimzish geven di borogoves;
di mome-ret hot oysgegrob'n.

דער יאָמער־וואָך
לוי קארל
איבערגעזעצט: רעפאל פֿינקל

ס'איז בריליק געווען. די שלעכט'נע טאָנעס
האָבן געוורט און געוואַלט אין וואָבן.
גאָנץ מימיש געווען די באָרגאָנעס:
די מאָמערעט האָט אויסגעגראָבן.

— דאָך היט זיך פֿאַרן יאָמער־וואָך!
צײַן וואָס זײַ כאָפּן: קרעלן־שפיץ!
פֿאַרן זיביל פֿויגל היט זיך;
וואַכט פֿון פֿרוימדקן באַנדרשניץ!

ער נעמט אין האַנד דעם וואָרפּלען שווער.
דעם שוואַ האָט ער לאַנג געזוכט.
גערט אַרום אַן עק־טומטום.
פֿאַרטראַכט. האָט עס געדוכט.

בעת שטײט ער אין געדאַנקן אויף.
דער יאָמער־וואָך. מיט פֿאַר־אויגן.
מיט וואַפֿעק קומט דורך טולגיקן וואַלד.
געבורבלט בעת געפֿלויגן.

אײַנס, צוויי! אײַנס צוויי! מיט וויי, מיט וויי.
דער וואָרפּלער קלינג מאַכט שוואַכער־שניק.
ער שטעכט אים אָפּ. און מיט זײַן קאָפּ
געלומפֿיק גייט צוריק.

— געטײט האָסטו דעם יאָמער־וואָך?
נעם מיך אַרום מײַן בײַמיש קינד.
אָ יאָנטעף גרויס! קהלאַינ, קהלאַינס
ער טשאַרטלט און ער זינגט.

ס'איז בריליק געווען. די שלעכט'נע טאָנעס
האָבן געוורט און געוואַלט אין וואָבן.
גאָנץ מימיש געווען די באָרגאָנעס:
די מאָמערעט האָט אויסגעגראָבן.

Ravings from the Writing Desk of Joel Birenbaum

Happy New Year! This wish may come a little late, but it is my first opportunity. I think the next two years will be very exciting, with all the activity surrounding the centenary of Carroll's death in 1898. To give you a flavor of a side effect of a Jewish upbringing, I'm already worried that we will have a letdown in 1999. It's never too early to start worrying.

Our Spring meeting will be at New York University and promises to be an especially interesting one. For one, we will be celebrating the contributions of Martin Gardner to the popularity of Lewis Carroll in a talk by Fran Abeles. There have been several events over the years that have caused spikes in the interest level in Carroll. These include the expiration of the copyright of *Alice's Adventures in Wonderland* in 1907, the centenary of Carroll's birth in 1932, the publication of *The Annotated Alice* in 1960, the publication of "The Wasp in a Wig" in 1977, and the centenary of Carroll's death in 1998. The last is a bit of forward thinking on my part. I'm not sure that Martin Gardner's book in 1960 wasn't the one that did most for increasing Carroll's popularity. Martin is the first to say that others have done much more in the area of Carroll scholarship, but I think no one has done more to bring the Alice books to a new generation.

Rounding out the program for the Spring meeting are Jeff Ellis and Chatham Ewing, both addressing us for the first time. Jeff's talk will be on the Victorian photographic process, using Carroll's photo of Agnes Weld as a reference point; Chatham will speak on the Carroll's humor – talks which promise to be informative and entertaining. Again we will be reminded of the multifaceted nature of Carroll's genius.

As luck would have it, the Esperance Theatre Company's production of "My Alice" will be showing at the Hamlet of Bank Street Theatre located at 155 West Bank Street in the West Village. This description comes from the theater group advertising: "'My Alice' is the haunted love story between Mr. Carroll and his 'ideal friend,' Alice Liddell. The playwright explores Carroll's obsession with Alice while documenting his journey to becoming a renowned poet and author. It is a brilliant integration of Charles' fantasy life (through the poignant appearances of the characters in the *Alice* books) and his reality." Performances run April 11-20. We will be getting a group of tickets for the 8:00 p.m. performance on the night of our meeting, Saturday, April 19. Specific information will come with the meeting notice.

There will be also be readings from Carroll's works for children at the Donnell Library on the day after our meeting Sunday, April 20. This event is being sponsored by our Maxine Schaefer Outreach Fund. Books will be given to the children and the library.

Meanwhile, for book lovers, the Antiquarian Bookshow will be on at the Armory while we are in town.

The Fall meeting will mark the opening of the centenary celebrations. In order to allow for many of us to attend several of the centenary celebrations, they have been distributed over a year's time. This meeting will be in conjunc-

tion with a Conference on Creativity to be held at St. John's University in Collegeville, Minnesota. The conference titled "The Creative Imagination of Lewis Carroll" will feature LCSNA charter member and the author of a marvelous recent biography, Morton Cohen, and also our own Professor Fran Abeles. Some of the events scheduled are a production of *Alice's Adventures*, a concert of music inspired by Carroll's work, talks on Carroll's thoughts on how committees make decisions and his theories on logic and mathematics, a Mad Hatter's Tea Party, and much more. Students will be involved in giving presentations and planning creativity "stations". The conference will take place on Friday and Saturday, October 17-18. We will make arrangements for lodging *etc.* for those who can attend for the entire time. I implore you to consider planning a trip to Minnesota to join us. I think the atmosphere will be that of a Lewis Carroll retreat, away from the big city (but not so far away that you can't hop over to Minneapolis/St. Paul).

Everyone is heartily encouraged to participate in the Carroll centenary celebrations both here and abroad. They may be the last major Carroll celebrations in our lifetime.

For those who didn't understand the answer to the "Why is a Raven like a writing desk?" riddle in the last issue, here is the explanation. The answer was, "Each in its own way is a dark wing site". Well a Raven certainly has dark wings and "a writing desk" is an anagram for "dark wing site". That is another fine answer that Carroll never intended. Check out our website for even more!!

Serendipity

"But just when custom and
ceremony should most incline me
toward worship, I may have to
contend with a fit of the giggles.

Was that what ailed Lewis
Carroll, I wonder? Religion and
mathematics, two realms in
which humour seems to be
wholly out of place, drove him to
write the Alice books."

Robertson Davies
The Rebel Angels

Poetry

"Stephanie Bolster's first book of poetry, *White Stone: the Alice poems*, draws its inspiration from the icons of *Alice in Wonderland* and the real Alice Liddell. The collection is forthcoming from Signal Editions/Vehicule Press (Montreal) in Spring 1998. In 1995 she won the Bronwen Wallace Award, given to the most promising Canadian poet under thirty-five who has not yet published a first book. She holds an M.F.A. in Creative Writing from the University of British Columbia. Originally from Vancouver, she currently lives in Ottawa." The following poem was previously published in *The Capilano Review*, Series 2, No. 2, Winter 1994, a literary journal published in North Vancouver, British Columbia, Canada.

25 April, 1856

First the flood of chemicals,
collodion and silver nitrate,
then forty-five long seconds
of stillness, and you only four
and quick. Did you meet through a simple

raising of eyebrows, curious:
you about these two tall men
with cumbersome paraphernalia, him
about these three little girls
playing in the Deanery garden?

He was twenty-four then, did not choose you
as his favourite until the *Adventures*
six years later. But something began
that afternoon, marked in his diary
with a white stone. What would hatch

out of it? Your brown hair a thatch, straight
across the forehead, your blue eyes
tight buds. Spring everywhere threatening
to open you both: tense and ticking
in the unfurling garden, during the long exposure.

Babble, indeed

KUBARK Counterintelligence Interrogation, the secret C.I.A. handbook on interrogation, published in 1963 and recently declassified, according to an article in the *New York Times*, February 9, 1997, contains the following description: "The Alice in Wonderland technique is designed not only to obliterate the familiar but to replace it with the weird....A double-talk question is (followed by) a wholly unrelated and equally illogical query....day after day....The subject begins to try to make sense of the situation, which becomes mentally intolerable. Now he is likely to make significant admissions, or even pour out his story, just to stop the flow of babble which assails him."

TTLG Chess Set

Children's illustrator, sculptor, and doll-, figurine-, and jewelry-designer Jacqueline Bardner Smith of Cape Coral, Florida has crafted a loving tribute to Lewis Carroll in the form of a unique chess set entitled "Through the Looking-Glass". It's been a twenty year labor of love.

All sixteen pawns are different characters; an exquisitely rendered Carroll himself is the White Knight; the Queens and Humpty Dumpty are kittens (as Alice "prattled on" to Dinah about in *TTLG*'s last chapter). The pieces (4"-6" high) are hand-painted cold cast porcelain and are set on an etched, mirrored glass game board.

Jacqueline has two handmade sets and all the molds, and would be happy to hear from any LCSNA members who are curious about the set, or who have any ideas about developing and marketing this as a product. Concepts, Etc. 1342 SE 12th Terrace, Cape Coral FL 33990. 941.772.4154.



Leaves from the Deanery Garden

I am a graduate student of English Literature at the University of Milan and I am about to prepare a project involving the Italian translations of *Alice in Wonderland* and the critical writings since its publication. I am trying to track down all Italian editions.

My work is still in an embryonic stage, that is, I'm collecting information and trying to find a framework. The work must be original (nothing or almost nothing must exist on the same subject) and very circumscribed. Part of it will be about the translations, of course: my teacher wants me to work on all the editions but it would take me a thousand years to do it. I had thought about working on one chapter, but still when I have looked everywhere for all existing editions, how can I be sure that I have found ALL of them? I may miss the most important or the most original, that's why I need a framework in which to place the information. I had thought about comparing some editions (let's say every 10 years) together with the theories about how society sees tales and fables in that period. But that looks like a far-away nebula: too many planets to explore.

I will be very grateful for any suggestions and any help is more than welcome.

Lucia Franchini
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I-22100 Como, Italy
S.Franchini@cdc.it



I have been wondering for some time whether anyone has ever taken the trouble to undertake serious research concerning Lewis Carroll's miniature psychological theory (which he puts forward in *Feeding the Mind*) about attention and learning. It would be quite interesting (I think) to know how much of this theory is correct (or rather: how much of this theory is supported by current psychological theory and research). Personally, I would find it rather surprising (as well as slightly disturbing) if a theory, invented by someone with no real psychological knowledge (which is not surprising, considering the fact that psychology as a science hardly existed yet in Carroll's lifetime), would be really accurate, especially since this theory is based largely on introspection, a notoriously unreliable source for scientific theory. I would be really grateful for any correspondence on the subject.

Eric Rietzschel
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1025 DE Amsterdam
The Netherlands
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"Or was it Llandudno?" Further to the comment headed "Or was it Ina?" (KL 53) about the note by Lewis Carroll's niece Violet Dodgson, preserved in the Guildford Muniment Room, this document, headed "Cut pages in diary" (slightly different from your version) aroused great interest during the 1996 summer weekend of the Lewis Carroll Society, held at Guildford University.

The "illegible" words in Karoline Leach's transcript are quite clear in the original. Perhaps the page is worth quoting in its entirety:

Cut pages in Diary

Vol 8 Page 72 - Alice not improved by being laid up.

Vol 8 Page 92. L.C. learns from Mrs. Liddell that he is supposed to be using the children as a means of paying court to the governess - He is also supposed by some to be courting Ina.

Vol 11 Page 110 - is about S.H.D.

Does anyone know what the "business with Lord Newry" was which put L.C. out of "Mrs. Liddell's good graces"

Some would argue that the answer to the latter question is to be found in Lewis Carroll's diary entry for 25 May 1862: "Talked to Lord Newry about the difficulty the College are in about the ball: the two parties cannot agree on the rules and I am afraid much ill-feeling will result."

However, having helped censor that entry from the notes made available to Roger Lancelyn Green, for his 1954 version of the diaries, one is left wondering why Violet Dodgson needed to pose her question, if that was indeed the answer.

Even more intriguing is the fact that Viscountess Newry spent much of the summer of 1862 at Winson House, Llandudno, at the opposite end of the street leading to Dean Liddell's new holiday home, Penmorfa. According to local tradition, voiced at least as long ago as 1898, that was the summer during which Lewis Carroll also visited Llandudno. Was Viscountess Newry accompanied on her visit by her 20-year-old student son, Francis Charles, Lord Newry? Alas, the diary that might help us is missing.

Dean Liddell took possession of the completed Penmorfa on 16 August 1862 (contrary to the nonsense written by the Dean's biographer, the Reverend H.L. Thompson) and he and his family used the Llandudno house for many years, selling it in 1873. At the nearby Church of Our Saviour a memorial font to the Reverend C.L. Dodgson was dedicated in 1912.

Unfortunately, Llandudno's very definite links with that golden age were promptly side-stepped in 1933 when some well-meaning but ignorant benefactors gave the town its White Rabbit memorial (outside the Dean's former house) claiming it was there that Carroll was inspired to write his Alice books. That ridiculous inscription, unveiled by local Member of Parliament David Lloyd George (the Prime Minister during World War I) still stands, blinding Carrollian scholars to the interesting truth behind the local folk memory.

Yours Sincerely,

Ivor Wynne Jones
Llandudno, North Wales

I was interested in "A Poem and Two Limericks" on page 3 of the *Knight Letter*, No. 53. The poem you cite is the initial stanza of the first main word of the first riddle. However, the first line reads, "Yet what are all such gaieties to me?". I believe this must be the correct line because the one in the newsletter [printed as "Yet what are all such thoughts to him?"] does not have the proper rhythm, nor does it follow the rhyme pattern which Carroll almost invariably used.

This may be very trivial, but it bothered me. I had no idea the formula could be solved.

The two mathematical limericks, fortunately with the proper way to read them on page 9, are also fun. Thanks for printing them.

Sincerely,
Elizabeth Erickson
Phoenix AZ



Mea culpa. Quis custodiet ipsos custodes?

Thank you for the limericks on page 3 of *KL* #53. They are fabulous. Thanks again. In my defense [*the writer was mockingly "accused" of ignoring us; actually, we were hoping he might speak at some future gathering*], let me say that during the last 25 years whenever I gave a talk on Lewis Carroll I used an overhead projector and one of my transparencies and one of my hand-outs advertised the LCSNA.

One query: did the second Alice story take place on November 4 because of LC's interest in contrasts and opposites? In a way November 4 is the opposite of May 4. They are exactly six months apart: there is no date on the calendar further away from May 4 than November 4.

One other thing: please keep up the good work.

Sincerely,
Robert Mitchell
Department of Mathematics
Rowan College of New Jersey



Thank you, Bob. The date question has been addressed in Martin Gardner's classic *The Annotated Alice* (AW Chapter 7, note 4 and TTLG Chapter 1, note 1). He also points out that AW is a sunny, outdoor book, while TTLG is wintry and indoors. May 4 was of course Alice's birthday (and November 4 her true "un-birthday"?). But why should we believe her? The hatter said she was "two days wrong" even though his was not the most reliable of watches. "What a funny watch!" she remarked. 'It tells the day of the month, and doesn't tell what o'clock it is!'" This was before the advent of digital watches.

A final contribution:

I used to think math was no fun
Could never see how it was done
Now Euler's my hero
And I dig why 0
Is $e^{i\pi} + 1$



I am a novelist who has written a fantasy set in Victorian England, titled *Lorien Lost*. If you will permit me, I'll tell you just a little about it, as I suspect that enthusiasts of Carroll will find this book of particular interest.

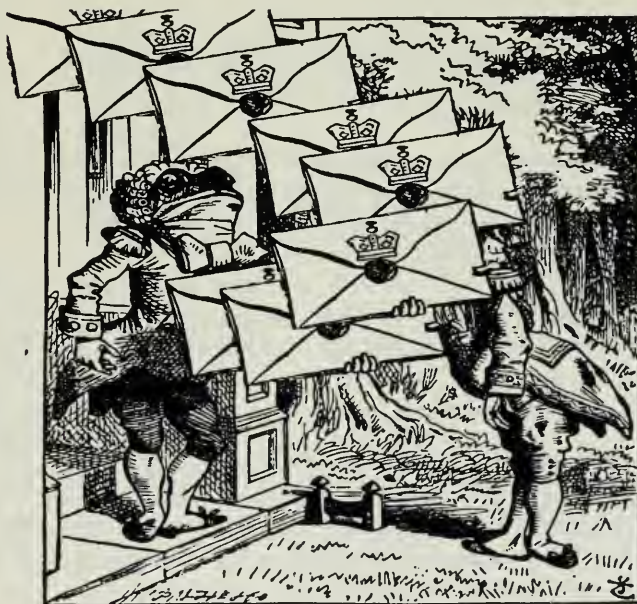
My fascination with Carroll's work goes back as far as I can remember. Though it might sound odd to say that a world as bizarre and bewildering as Wonderland feels like home to me, there is a sense in which it really does, even now, as an adult. I am deeply fond of that land, and that fondness was one of the wellsprings upon which I drew my inspiration to write *Lorien Lost*. Other inspirations included George MacDonald and Charles Dickens. I find myself drawn to the Victorian era and the particular kind of fantasies written at that time. In the early development of the novel I decided that the story I most wanted to tell somehow belonged in that setting, and needed to be told in the same spirit.

My editor immediately identified my enthusiasm for Carroll – and, I was glad to learn, shared it. She devised a graphic design which resembles 19th century fantasy novels – a squarish hardcover illustrated with 50 black and white engravings, and featuring on the cover a painting by the English Victorian painter Myles Birket Foster. I'm truly pleased with the design, as I feel it accurately reflects the mood and tone of the story.

Lorien Lost has just been released and is available in bookstores. Its home page is <http://www.networds.com/orienlost/home.html>, and I thought you might like to visit the site.

Cordially,
Michael King

I look forward to reading your novel - it has garnered rave reviews from The Washington Post, Kirkus, Ray Bradbury, and a host of others. A Wyatt Book for St. Martin's Press, \$22, 0-312-14349-4.



OF BOOKS & THINGS

Contrariwise

The Universe in a Handkerchief, Lewis Carroll's Mathematical Recreations, Games, Puzzles, and Word Plays by Martin Gardner, New York: Springer Verlag/Copernicus, 1996. 0-387-94673-X.

Comments by Francine F. Abeles

As Mark Burstein wrote in his review (*KL* 53), Gardner initially wrote the work for *The Pamphlets of Lewis Carroll*, an ongoing series of volumes published by the LCSNA.

This book is the culmination of Gardner's writings on Carroll's games and puzzles, an enterprise he began in March 1960 in the "Mathematical Games" column of *Scientific American* that he edited from December 1956 until December 1981. As Burstein described the book, it contains facsimiles of some of Carroll's obscure pamphlets, but errors too. We can be grateful to Gardner, now 82, for completing the task and even forgive him for the editing flaws.

Gardner's affinity for Carroll is widely known, and his gift, insightful commentary giving the background for each piece, encourages the reader to try his hand at the puzzles. One of these, a "syzygy", is illustrated below.

GARDNER
(ARD)
ARDOR
(AR)
CARR
(ARR)
PARROT
(ARRO)
CARROLL

If you're curious about rules for this word chain, or want to know who Carr is, you'll have to read pp. 144 - 7 and 68 - 70 of Gardner's book.

[My somewhat disparaging remarks on Gardner's latest opus were in no way meant to reflect any disrespect for the greatest of all Carrollian scholar/mathematicians. My admiration for his oeuvre knows no bounds.]

The Hunting of the Snark: Second Expedition by Peter Wesley-Smith, Cherry Books, P.O. Box 258, Camperdown NSW 2050, Australia.

Review by Stephanie Stoffel

Ersatz Lewis Carroll has almost as long a history as the real thing: over a century separates *Eva's Adventures in Shadow-Land* from *Alice Through the Needle's Eye*. The legion of Neocarrollian offerings ranges from outright rip-offs through honest attempts to write in the genre to the

loving *hommages* of admiring fans. Peter Wesley-Smith's volume seems to belong in the last category.

Billed as "An Ecstasy, in Eight Fits and Starts", it opens by wrapping up the particulars of the original journey, which, distressingly, only the Billiard-marker and the Broker survived. The conceit of the second hunt is that a Candlestick-maker, disgruntled at having been left behind by his companions, the Butcher and the Baker of the nursery rhyme, organizes an expedition of colleagues who all are known by names beginning with "C". These comrades, including a Cartographer, a Contralto, and a Crocodile, assemble; search unsuccessfully and all but uneventfully; and finally, in the midst of regretting their *hubris*, stumble across their quarry.

This book is a pleasant enough entertainment, replete with references and in-jokes for admirers of *The Hunting of the Snark*. The humor depends largely on a number of puns (a guitar frets, no turn is left unstoned) and on some mild absurdity. As Elizabeth Sewell led her audience to conclude at a past LCSNA meeting, true nonsense is hard to create and harder to define, though like so many things, we know it when we see it. Mr. Wesley-Smith has not managed the alchemy of wit, whimsy, amorality, and logic required to concoct Carrollian nonsense; still, Carrollians and collectors will want this little confection.

[I don't believe Peter's ambition was to create a work on a par with the original. For me, he has succeeded in creating an amusing piece of versification, which also has some quite engaging illustrations. De gustibus and all that.]

A Meager Organ Rant

Jack the Ripper: "Light-hearted Friend" by Richard Wallace. Gemini Press. 0-9627195-6-0

Review by Terbium Snark

Readers looking for a textbook case of abnormal psychology or an exhibition of how excessive, ah, self-indulgence may damage the brain need seek no farther than Richard Wallace, whose vile, purulent spewings are the diseased projections of an enfeebled mind. Taking refuge in the last possible resort of the clueless reinterpreter, he probes with anagrams, of all things, the "revelations" inherent in the text which "identif(y) famous children's author Lewis Carroll as the vicious killer [Jack the Ripper] who retaliated against coercive parents who abandoned him to years of sexual abuse at public school." (see http://www.bookworld.com/jack_ripper/ifyoumust).



Anagrams as a tool of scholarship are worthless outputs of “Clever Dick”s, and a far cry from anything intellectual and even further from anything intelligent. We are all fond of them in their recreational aspects, but Richard Wallace (“arched claw liar”) flailing away with an “anagram generator” (whose scrambled letters provide the title of this article) hardly constitutes much substantive proof.

There is a long history of such spurious research. There was, for instance, *Oedipus in Disneyland*, which interpreted the *Alice* books as the secret sex diaries of Queen Victoria. It was a tongue-in-cheek rendering, full of ribaldry and drug-fueled madness, and was quite amusing. Twenty years later, the author, David Rosenbaum, no longer hiding behind the pseudonym “Hercules Molloy” but coming out as “The Continental Historical Society”, published *Queen Victoria’s Alice in Wonderland*, which had completely lost its sense of humor, took itself far too seriously, and became merely irritating. Similarly, Dr. Abraham Ettleson’s take on *AW* and *Through the Looking-Glass Decoded*, which also employed anagrams to “prove” that Dodgson was Jewish, are somewhat enjoyable for their inherent silliness. But this present book is malicious, obscene, disgusting and infuriating. Wallace claims to be a “child psychologist”. I wouldn’t let any children within miles of him.

The Lewis Carroll Review (of books)

This fine small-format publication has recently been launched (4 issues to date) and comes with normal membership in the (British) Lewis Carroll Society. It is edited by Alan White from membership contributions. Enquiries to The Reviews Editor, 69 Cromwell Road, Hertford, Herts, SG13 7DP, U.K. The Lewis Carroll Society can be reached at Acorns, Dargate, near Faversham, Kent, ME13 9HG, U.K.

Ina-morata Redux

The redoubtable Ms. Karoline Leach is at it again. After “proving” that Dodgson had eyes for Alice’s older sister Ina, she has now recanted her former position and is convinced that the “Ina” in question was not Alice’s sister, but her mother! Be prepared for another media onslaught similar to the outcry when it was “proven” that Queen Victoria wrote the *Alice* books.

In the January 12, 1997 issue of *The Sunday Times* (London), an article entitled “The Curiouser Case of Alice’s Mother”, says “In a break with current biographical trends, where authors specialise in unearthing the unusual sexual peccadilloes of the famous dead, the latest study of the Victorian writer will reveal that he had surprisingly orthodox tastes: he had an affair with his boss’s wife... Carroll’s secret, according to Karoline Leach, author of a new biography of the writer, was not that he fancied Alice, but that he had an adulterous affair with her mother, Lorina Liddell.

The affair was a closely guarded secret since a scandal could have ended the young Carroll’s academic career, as well as undermining the standing of Henry Liddell at Christ Church...

She is holding back most of her discoveries until her book, *In the Shadow of Sin*, is published by Peter Owen to coincide with the 100th anniversary of Carroll’s death next winter. ... ‘There is no other indication of interest in Alice’s 14-year-old sister and Carroll never showed much interest in adolescent girls. He did enjoy the company of mature women, but he also was a snob...the governess would simply not have done.’ said Ms. Leach.

The mother of the Liddell family was, according to her contemporary, the painter W B Richmond, ‘remarkably beautiful, of a Spanish type’. She was only five years older than Carroll who, despite his stutter, was regarded as something of a witty dandy in Oxford circles. This was in contrast to Henry Liddell who, 14 years older than his wife, worked at the same desk for 50 years and even by Victorian standards was regarded as dull and stuffy.

‘Carroll was never a paedophile, latent or otherwise. His life and creativity were shaped by a traumatic relationship with an adult woman, whom I believe to be Lorina Liddell. Other scholars have swallowed the post-Freudian line but, seen with an unbiased eye, there is at least as much evidence pointing to a more conventional sexual pathology.’

There was also the evidence of a mysterious meeting between Carroll and Liddell at Guildford station, in true Brief Encounter fashion. There the couple were disturbed apparently discussing whether she should take a summer home on the Thames, closer to his family home in Guildford.

The move never took place. But Leach says she now knows how and why the relationship exploded in 1868. ‘Let us just say it all happened very quickly and was deeply painful for the writer. And it was nothing to do with concerns that he was growing too close to Alice.’

Ms. Leach’s “evidence” is a scrap of paper claimed to be in the handwriting of his niece, and purported to have been found in the family archive at Guildford. As it is written:

“There’s more evidence to come yet, please your Majesty,” said the White Rabbit, jumping up in a great hurry: “this paper has just been picked up.”

“What’s in it?” said the Queen.

“I haven’t opened it yet,” said the White Rabbit, but it seems to be a letter, written by the prisoner to—to somebody.”

“It must have been that,” said the King, “unless it was written to nobody, which isn’t usual, you know.”

“Who is it directed to?” said one of the jurymen.

“It isn’t directed at all,” said the White Rabbit; “in fact, there’s nothing written on the outside.” He unfolded the paper as he spoke, and added, “It isn’t a letter, after all: it’s a set of verses.”

“Are they in the prisoner’s handwriting?” asked another of the jurymen.

“No, they’re not, said the White Rabbit, “and that’s the queerest thing about it.” (The jury all looked puzzled.)

Consider your verdict...

From Our Far-flung

Books

Liddell and Scott's *Greek-English Lexicon* in its ninth edition, with a revised supplement, is being published by Clarendon Press, Oxford. 1.800.451.7556.

Semiotics and Linguistics in Alice's Worlds, Walter de Gruyter, 1994, ed. by Rachel Fordyce and Carla Marengo. is the fascinating proceedings of an international conference. 3-11-013894-8.

Fata Morgana by William Kotzwinkle, Marlowe & Co. 1996, a metaphysical mystery, has a cover design which features the Julia Cameron photograph of Alice as an adult. It's uncredited. 1-56924-787-0.

Alice's Adventures in Wonderland, Illustrated by Jeff Fisher, Bloomsbury Classics, 1995 0-7475-2284-X. "...most original and innovative...deceptively simple solid black shapes that are at the same time subtly expressive." - Alan White in *Lewis Carroll Review (LCR)*.

Lewis Carroll: A portrait with Background by Donald Thomas, John Murray, 1996, 0-7195-5323-7. "While Thomas offers us no real new insights into Charles Dodgson...the promise of the books subtitle fulfills itself. The historical splashes deserve a read." - Morton Cohen in *LCR*

Academic Articles

Journal of the American Psychoanalytic Association, Vol. 14, No.2, April 1966. "Altered Body-Ego Experiences: A Contribution to the Study of Regression, Perception, and Early Development" by Michael A. Woodbury discusses *AW*. Vol 22, No. 1, 1974 "The Metaphor of the Mirror" by Leonard Shengold discusses *TTLG*.

Mathematics Magazine, Vol. 69, No. 3, June 1996. "Proof of a Conjecture of Lewis Carroll" by Norbert Hungerbühler. Dodgson's conjectural diary entry about infinitely many three equal rational-sided right-angled triangles has been proven.

Philosophy and Literature, Vol. 20, No. 1, April 1996 contains "Secrecy and



Autonomy in Lewis Carroll" by Susan Sherer of the University of Virginia.

Natural History, Vol. 105, November 1996. "The Dodo in the Caucus Race" by Stephen Jay Gould discusses metaphor and evolution, based on Carroll's creation.

Journal of Experimental Psychology: Learning, Memory and Cognition, Vol. 22, No. 2, 1996. "Language-Driven Concept Learning: Deciphering *Jabberwocky*" by Angel Cabrera and Dorrit Billman.

International Journal of Mechanical Sciences, Volume 39, No. 1, 1997. "In support of Todhunter: *Euclid and his Modern Rivals* by Charles Lutwidge Dodgson (1832-1898) alias Lewis Carroll" by W. Johnson. [*Isaac Todhunter was a 19th century textbook writer & science historian.*]

The Threepenny Review, Winter 1997 "Some Notes on Reading" by Robert Pinsky explores the nature of reading through his relationship with *AW*.

Places and Events

Through the Looking Glass is "a wonderland of clothing and gifts for children" at the Powers Ferry Square Shopping Center in Atlanta GA. 1.404.231.4007.

Abacadabra! Children's Theatre in Atlanta GA presents a new stage version of *AW* for kids 3 - 8. Weekends through April 14th. 1.404.897.1802.

The Alden Theater in McLean, Virginia, is presenting a young actor's production of *AW* May 2 - 11th, and a Mad Hatter Tea Party on May 10th. 1.703.790.0123.

The Puppetworks, Inc. present *AW* at Park Slope theater in New York, weekends until mid-April. 1.718.965.3391.

The Alice in Wonderland Ballet will be performed by the Sarasota Ballet of Florida at the Van Wezel Performing Arts

Correspondents

Hall at Florida State University on April 18 - 20 at 2 and 8 PM. 941.359.0771.

"Hunting of the Snark" Potluck #7: "Seek it with thimbles and care; pursue it with forks and hope (and spoons, knives, plates and cups). The Crew lands at Burton Chace Park's Picnic Shelter in Marina del Rey, California at 6:30 pm on Tuesday, April 1st, 1997. Sierra Singles Leader Rich Boothe will host this seventh sort-of-annual Potluck Supper and recitation-cum-reading of Lewis Carroll's mad epic poem, *The Hunting of the Snark*. Everyone is welcome." Contact Richard M. Boothe at P. O. Box 741444, Los Angeles, CA 90004-9444 or 213.465.8439 or madmls@aol.com.

The Miller South School for Visual and Performing Arts in Akron OH will present *AW* May 30-31. It is billed as being faithful to the text with no *Looking-Glass* characters running around. With orchestral accompaniment, dance sequences, and a Mad Tea Party preceding the performance on Saturday night. Call 330.374.0216 for information.

Travelers passing through Florence (Firenze), Italy might wish to stop at the Dali collection in the Museo Santa Croce to visit his Alice lithographs. The "girl with a rope" motif running through his illustrations to *AW* is seen in sculptural form, with a bare-breasted woman with flowers replacing her head and hands titled "Alice au Pays des Merveilles"

Cyberspace

The Lewis Carroll Discussion Board is finally here. The URL is <http://www.islandmm.com/islandmm/cgi-bin/bbs.pl?action=bbs&mbaction=msg&item=alice>

Things

"The Rabbit Hole" has a new item, a model of the Liddell family holiday home in Llandudno as it was in the 1860s. The house was called Penmorfa in those days, although today it is The Gogarth Abbey Hotel. The model stands approximately 16 cm high and 14½ cm wide, and bears the title on the base "Alice

Liddell's Home, 'Penmorfa', Llandudno". It is very detailed, natural dark stone in colour, with muted green tinting of grass and shrubs. The sculptor is producing "Penmorfa" as a limited edition (500) and the price is £35.00, plus post/packing. Further information from: Muriel & Murray Ratcliffe, The Rabbit Hole (Llandudno) Limited, Alice in Wonderland Centre, 3 & 4 Trinity Square, Llandudno, North Wales, LL30 2PY. Tel/fax (01492) 860082. Email alice@wonderland.co.uk or check out www.wonderland.co.uk on the Web.

"Miyukichan in Wonderland" Laser Disk. "Miyuki wakes up a bit late and when she hurries to school she is overtaken by a girl in a bunny suit on a skateboard. Suddenly a hole in the sidewalk opens up..." Fans of Japanese *anime* may wish to investigate this. It's apparently a bit risqué in sections. The OVA LD and drama CD are available through Sony Entertainment.

11"x 14" Holograms of Alice going through the looking-glass and the Jabberwock are available for \$136 each from Holograms & Lasers International, 1200 McKinney, Suite 433, Houston, TX 77010. 713.650.9204

High-quality "celebrity" photographs of "Carroll, Louis...(who) wrote Alice's Adventures in Wonderland" [sic] may be ordered in sizes from 8x10 to 11x14, matted and/or framed (\$15 - \$60, depending) from The Artists Proof, 7405 Colshire Drive, McLean, VA 22102. 1.703.821.0997 or aproof@aol.com

The Disney Magic Thimble Collection includes Alice on a mushroom. Subscriptions to the 24 thimbles (\$17-25 each with s&h) from the Lenox Collections, P.O.Box 3020, Langhorne PA 19047-9120.

An Alice cashmere and silk scarf of a 1920 C.F.A. Voysey design in the prints and drawings collection of the Victoria

and Albert Museum is available for \$195 from Museum Collections, 100 Enterprise Place, P.O.Box 7103, Dover, DE 19903-7103. 1.800.568.4040.

"The Maxx" is a mentally disturbed homeless man who lives in parallel universes and whose animated adventures are on MTV and in comic books published by Image. Issue #28 is purported to be an *Alice* parody.

The *AW* Deck & Book Set mentioned last issue has won a "Dr. Toy 100 Best

"Alice: The Oxford History of Children's Literature" August 10-16, 1997 at Oxford and include living accommodations, field trips, social gatherings, and so on. Dr. Gillian Avery will discuss children's fantasy writers of the 19th and 20th centuries, emphasizing Carroll, and including Grahame, Milne, Barrie, Kipling, Tolkien, Lewis, and Potter. Member Elizabeth Erickson attended their 1993 gathering and called it "absolutely wonderful". U.S. Headquarters: International Building, 10461 NW 26th Street, Miami FL 33172.

1.800.792.0100. Summer Headquarters: Brasenose College, Oxford, England OX1 4AJ. 01865-277844.

The *Lewis Carroll Centenary Programme* in association with the Lewis Carroll Society (Great Britain) and the Department for Continuing Education, Oxford, is planning "A week of entertainment, visits and talks...open to lovers of Alice the world over. The occasion will provide a rare opportunity to visit places associated with Lewis Carroll and Alice at Christ Church, not normally open to the public. These include the Deanery, the Deanery Garden, Library, Lewis

Carroll's Rooms, Cathedral, Cathedral Garden, Tom Tower, together with significant places in and around Oxford. Talks will be given by eminent members of the Lewis Carroll Society who will act as hosts throughout the programme." August 16-22, 1998. £645 per person (inclusive of full board at Christ Church and all associated talks and events; with a discount of £100 for LCSNA members). For a brochure, contact Liza Denny at The University of Oxford Department for Continuing Education, 1 Wellington Square, Oxford, OX1 2JA, tel: 865 270374 or 270456, fax: 865 270314.



Henry Furniss's "Peter and Paul" from *Sylvie and Bruno*

Children's Products 1996" designation for its publisher, U.S. Games Systems of 179 Ludlow St., Stamford CT 06902. 1.353.8400.

Special Events

Fantasies of studying with our favorite Don at Oxford are within reach in two distinguished programs occurring in the autumns of each of the next two years.

University Vacations is staging a week-long (non-credit) course

Divine Providence

by Ellie Luchinsky

Our fall 1996 meeting took place at Brown University in Providence, Rhode Island on the rainy afternoon of November 9. The weather perhaps reflected the poignancy of our recent losses.

Joel Birenbaum began the meeting by noting the passing of Myra Cohn Livingstone, a poet, children's author and Society member. Ms. Livingstone had hosted a wonderful reception in Los Angeles when we had last met there.

His next sad duty was to report the death of Maxine Goldstein Schaefer, the very much beloved and respected founding member, who also served as our secretary for twenty years. President *emeritus* August Imholtz gave a brief talk about Maxine, noting that she was in many ways like her favorite *Alice* character, the Dormouse. Both of them were the sole representative of their species.

In her talk to the Society at the end of her tenure, titled "Twenty Years in a Secretary-ship", she recounted that in one year she had answered over six thousand letters. Extrapolating from this number and including dues and meeting notices, she reckoned she had written about *thirty-eight thousand* letters, a number with which Charles Dodgson would have sympathized.

If Stan Marx was our Founding Father, August continued, then Maxine was certainly our Founding Mother, who continued her services through seven Society presidents. Maxine was also an eager contributor and participant in the Schaefer collection of Carrolliana. Even before she and David inherited the collection from his mother, who started it in the 1890s, she was adding to it. On their honeymoon in Mexico, she instigated a visit to a bookstand outside of their hotel, and found a Spanish language *Alice*, which she carried triumphantly back to her mother-in-law.

The high point of her experience as a Carrollian was when she and David were invited to unveil Carroll's memorial plaque in Westminster Abbey. The tiger lilies which they had placed on the marker remained fresh long after others had faded.

Joel invited other members of the Society to share their memories of Maxine. Ellie Luchinsky remembered her first meeting with Maxine and David, when she was invited to their home and treated so generously. Genevieve Smith reminisced about her smile and sense of humor. Maxine, she noted, started the tradition of a Carrollian money quote on

the dues notice, a tradition carried on by the two subsequent secretaries. Charlie Lovett spoke of the "complete bliss" he experienced in the Schaefer living room, looking at their collection. He recounted his memories of the time when The Learning Channel filmed part of a documentary about Carroll there. In spite of the huge lights, the cameras, and various crew members, Maxine took it all in stride, offering lunch to everyone as if they were her own children.

Joel ended the memories by expressing his gratitude that we had had the chance to honor Maxine Schaefer when she ended her term as secretary, both by giving her a commissioned teapot for her collection, and thanking her profusely and re-

spectfully for her long and diligent service.

The first speaker on the program was Sherrie Ackermann-Ballou. Ms. Ballou has a Masters degree in Fine Arts and a Ph.D. in Philosophy and Religion. The title of her talk was "The Soul of Sylvie". She began by remarking that in 1990 a professor had once asked her if there was anything philosophical about the *Alice* books. She responded by do-

continued on p.2



For help in preparing this issue thanks are due to: Earl Abbe, Richard Boothe, Sandor Burstein, Morton Cohen, Elizabeth Erickson, Johana Hurwitz, August Imholtz, Lucille Posner, Kathleen Rossman, and Leonard Wolf.

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Lewis Carroll Society of North America Home Page: <http://www.students.uiuc.edu/~jbirenba/lcsnaph.html>

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